

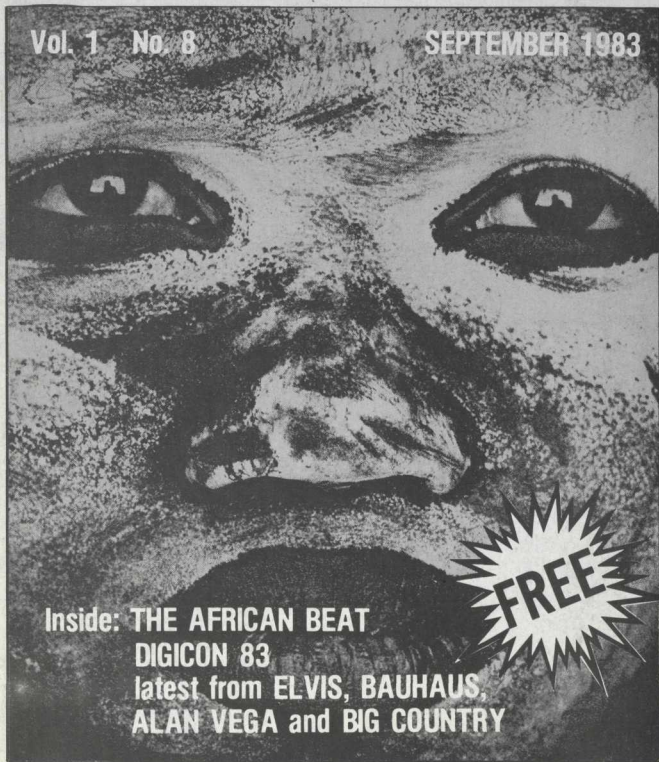
DISCORDER

A guide to CTR fm 102

CABLE 100

Vol. 1 No. 8

SEPTEMBER 1983



Inside: THE AFRICAN BEAT
DIGICON 83
latest from ELVIS, BAUHAUS,
ALAN VEGA and BIG COUNTRY

FREE

DISCORDER

A guide to CTR fm 102
CABLE 100

King Sunny Ade' Interview



The Music Speaks For Itself

King Sunny Ade' and his African Beats are a musical phenomenon in their native Nigeria and throughout Africa, having released over 50 records in the past 16 years. They seem set to achieve the same sort of success here in North America, with their first domestic release *SYNCHRO-SYSTEM* selling remarkably well and their live performances on their second tour of this continent garnering rave praises.

Jennifer Farnhi and Michael Shea were fortunate enough to talk with King Sunny while in Montreal, where he and his African Beats had just completed two shows at the Spectrum.



This tour you are bringing to North America a music that most people on this continent are not familiar with. How would you describe the kind of music you play?

Yes, first of all I should describe it this way. It is the root of jazz ... where jazz came from ... because jazz came from Africa. And the root of jazz is what I am playing now. It is the music of my great-grandfathers that I have been playing. In fact, it is the music that was being played by the traditional worshippers before Christianity, Muslim religions comes to Africa. Even before the colonization by the whites.

Is it still being played now? It is still being played now. It is being refined by my sisters. Now this music has nothing to do with religion ... it is just an independent music that has no connection with any ritual, any magic, it has nothing to do with politics. So it is mainly a party music ... music for enjoyment.

But don't you think even perhaps, maybe not so much here, but when you play in Nigeria for instance, for a lot of people it could be a religious experience?

Well you can, you can use juju music for religion because some of the music of mine, they used to play it in the churches for the backing

songs instead of using organs or another kind of harp of anything ... they used juju music in the churches and in many of the other religious organizations. I too can sing gospel songs because I was born into a Christian family but now I am playing the natural music which has nothing to do with any religion. How much do you write of it yourself?

Well I ... sometimes 80% of all the songs. I write myself and I sit down with all my members and we're doing it together.

Do you base much of your music on traditional music? Yes. We have self-composed songs all the time, occasionally we can take any of the traditional songs to fit. Like the songs we played last night are like the songs they have during the Mardi Gras in Lagos streets ... like carnival songs, so everybody outside dancing.



When you perform live do you play the songs different each time? Do you improvise a lot?

Well, yes ... we have a lot of songs because we made well over 50 albums now, and by the time we can sing 10 albums out of 50 albums that would be about 24 hours. We have enough songs that the moment I start singing a song the members of the group know what to play and where they are going and where they are coming from.

So there is not a lot of ahead planning. You do it while you are on stage?

Yes, I can sing another song. They are ready ... they are always watching my first step, they are always watching my hands, they always hear and listen to my guitar and they always watch my actions. Because if we list down some songs, you know, by the time you finish one song the lights might go off and you don't see the next one. But they know most of the album because the band is always on the road ... the tunes we played the day

before yesterday here in Montreal are quite different to the other ones we played the second night. So there are a lot of different songs we can play. They all know the direction we are going in.

How long have you been playing with this particular group of musicians?

Well, we are eight for about 5 or 6 years, and from then we are twenty ... for the past 10 to 11 years. The same people. We had one drop dead and two left the band because the family built a hotel for one of them and they are running it. And the other can't because he has pneumonia both ways of his ribs. We have extra people ... we have fifty-two. But when we are going on tour we always like to be twenty to twenty-five.

When did you first start playing as a public performer in Nigeria?

That was the end of 1966. I formed this group by that time with a few of my friends ... we were about nine people including me. When we introduced the second talking drum we are ten. When we introduced two guitars more we are twelve, when we brought the vibraphone we are thirteen, when we brought drums we are fourteen ... and that is how it goes to a twenty-piece band.

When did you first put out a record of your music in Nigeria?

That was 1967. I recorded a first single in 1967 which we took to a private company because the EMI, the Phonogram, the Decca ... those big companies, they have a lot of musicians queueing because of few recording studios in Lagos. Ours brought us down to a radio station and we recorded our first single. It sold about, according to them, it sold about 13 copies. But we are very happy and it was being played on the radio. We had a lot of airplay. We are happy that it got to the people. And the people really love it. And they can't find the record because they printed few. But luckily for us the next year there is a football team that used to win the cup every year called Stationary Stores. And I am a fanatic fan of football and I recorded a tribute to them. In fact, I wanted to record a single just for them. So, I know the first single sold 13, and I know the members of the team should be 11, making 24, the coach making 25, the manager making 26, and then a few of the fans ... and I believe in my mind that it would actually sell more than 13 copies. So that is the game

I have in mind and the recording company agrees with me. But we were finally surprised that when the record came out within two weeks it sold well over 500,000 copies ... so that is when the band shoot out and then we started from there.

Was there much competition with other musicians?

Oh yes, we have a lot of juju musicians, all playing different versions of juju music and those that play like me too. And it depends on the ability and the stamina and it depends on the kind of music and the kind of innovation and it depends on the fans. If the fans love you, you can make it good. Even though the music is no good. You have to work hard to bring good music to them, because sometimes the fans can find the leader of the group, they can fancy him, they can use that to buy the records. But if they feel the music that is given to them is no good, they won't look into it again. So we always notice that we have to work hard and do very good work before releasing an album to anybody.



Now, in that time the record sold very high. Within 1967-70 we recorded a lot of singles and extended plays, and in 1970 we were the first band to record a non-stop LP first side, and in tracks the other side. So, the record sold very, very high at that time. And we used to record 3 to 4 albums in a year, because the people keep on saying we don't want this old one, we want a new one ... every month if you can give us one. Anytime it is in the papers that my record is going to be out, everybody is ready.

What kind of music did you listen to when you were younger?

Well, to me, I do listen to good music all of my life. I don't want to know where the music comes from. In fact, I listen to a lot of American music because they used to play it a lot on the radio ... you can find it in the market, in

the cinema, and it is like we are living in the heart of America. I am telling you how popular the American music is, and also the British music, Indian music, any music from all over the world you can find it in Nigeria. When I was young I do listen to jazz music because my father loved jazz music before he died ... and I listen to Spanish music also. So I listen to a lot of country music also, and when I went to introduce a local violin it always sounded like a pedal-steel guitar. Then I decided to use pedal steel, because I heard what it sounds like on

Jim Reeves' records, but I played it in a different way. I listen to good music all of my life, that is the way I can put it.



These musical influences are evident in King Sunny's eclectic mix of traditional African polyrhythms and electric guitar licks. Listening to this on record is great, but seeing King Sunny and his African Beats perform alive is a unique experience. Here, he closes with a few comments on his music and performing it live.

...the policy of the place where we played last night in Montreal, they want us to break the show into so people will have enough time to relax and drink. So that is why we didn't do so well, we like to go straight for 3 or 4 hours like that. Because I am not really interested in talking ... some don't want to talk, they came to hear the music, some don't want to hear the music, they came to see the show, some didn't want to hear anything, they want to see the instruments, some doesn't want to see anything but they want to see who is

King Sunny Ade! Or what is African nights look like, you know? A part of why I don't like to talk to people too much. Because music itself is a language on its own ... that's my style.

CITR DiScORDER

fm 102 Cable 100

Editor:
Jennifer Fahni

Features Editor:
Michael Shea

Reviews Editor:
Jeff Kearney

Contributors:
Jeff Kearney
Gord Badanic
Rob Simms
Robin Razell
Mark Mushet
Steve Robertson
Jennifer Fahni
Michael Shea
High Life

Distribution:
Harry Hertscheg
Vijay Sondhi

For copies of any photographs contact CITR at 228-3017.

letters to the airhead



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Tues., Sept. 6

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Dear Airhead:

I have two peevs about the music played on CITR:

1) Too many songs have noises in the mix that sound like phones ringing. These songs seem to be played only early in the morning or when I'm in the toilet.

2) Too many songs have screams in the mix that sound like my mom yelling my name. These songs are generally only played when my mom isn't expected home for 3 more hours, which usually coincides with me doing something strange in my bedroom.

Signed - Iyee Jones

I dunno, maybe your mom's a CITR DJ. Did you ever think of that? Ask her (subtly of course). - ED.

Dear Airhead:

I'm really enjoying the ongoing DJ soap opera you've been running in the last couple of issues. It's been a scream watching Mr. Johal and Mr. Mushet tear each other to shreds in print. My only fear is that these two characters will kill themselves off, thereby ending the "I'm the only DJ at CITR who knows where it's at" show. This would be a tragedy. How about expanding the scope of personal station slugs to include the gory details of The Girl's sordid past or the mysterious disappearance of Ethan Minovitz. We'd all really like to know. And don't lie because I'm keeping tabs.

An avid listener

I admit it is a tempting concept. Maybe we could call it "All my DJs." - ED.

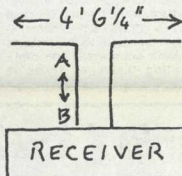
Dear Airhead:

Formula for straight - half wave dipole antenna:

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which is approx. 4 feet 6 1/4 inches.



The horizontal line is the actual antenna. The wires leading to the receiver (A-B) are ca;ed transmission lines which should be kept short to reduce signal loss. The 4' 6 1/4" length should include the space between the wires which is approximately 1/4". This antenna is strictly for the frequency of CITR and will not greatly help in the reception of other stations.

Yours,
Sir Reel
Emily Carp - gone flission

For less technically hardy souls, your local stereo store can provide you with a ready made FM Dipole antenna at nominal cost. But that's no fun, is it? - ED.

Dear Airhead:

Yes, it's all just fine and dandy for you people at CITR to say: "If you can't get CITR on your radio - get cable!" Well, what about us poor folk whose only source of music is a Baycrest HB-409? Huh? How can you hook cable up on that, eh? Are we to suffer in silence listening to static all day? I say not. But what can we do? - Refuse to buy your sponsor's product? What Sponsor? Writing to you was my only resort ... And I'm getting my anger out even if it doesn't get you - er - people off your - uh - chairs to get your act together. What do you expect me to do - listen to C-Fox? For the love of Sid, you've gone be kidding.

Something must be done.
Static in the Attic

Static in the attic? Sounds familiar. I had the same problem until I sent a certified cheque for \$99.95 payable to the Airhead. I still don't get CITR, but after just a few sessions with the Airhead, I've learned to live with the static on my radio. Now it's an integral part of my life. My next project is to convert my TV so that I can hear nothing but blissful static on every channel. There's no business like snow business.

— A satisfied Customer
(funning amok)

Sorry, nobody's perfect. Some always go astray. But for the special reduced price of \$69.95 I promise to stop soliciting certified cheques for \$99.95.



Sound d'Afrique '83

With the attention King Sunny Ade has been receiving lately due to his two startling LPs on Island Records, interest in African music in general is on the increase. Hopefully, this review will help steer the curious away from the abyss of confusion and toward the musical treasures that await the intrepid explorer.

One myth that needs puncturing is that of a homogeneous tribal Africa pulsating with an incessant drum beat. This is a continent of abundant cultural and musical diversity, and increasingly modern and urban. While the Nigerian Juju music of Ade, Ebenezer Obey and others is strongly drum based, it's the exception in modern Africa.

The currently influential "Congolese" sound of French speaking West Africa, with its trademarks of bubbly horn and guitar interplays, is closer to today's Latin and French Caribbean sounds than to yesterday's African ones. Kinshasa, Zaire and Brazzaville, Congo are the seismic headquarters of the style that has caught the fancy of Africans from west to east as well as many European capitals such as Paris and Brussels. The music of major artists like Franco, Tabu Ley Rochereau, Pamela Mounk'a and

Pablo is at once infectiously danceable and hypnotic. It combines the melodic aspect of European based music with the repetitive aspect of traditional African music. The two compilations on Island Records, *SOUND D'AFRIQUE I* and *II*, offer a cross-section of styles from various Francophone countries, while LPs by individual artists offer longer selections which allow for more development of the rhythmic interplay.

East Africa is under the musical spell of the Kinshasa-Brazzaville sound. Major bands in Kenya and Tanzania such as Orchestra Super Makempe and Orchestra Makassy (each with an appealing LP on Virgin records) consist of transplanted Zaireans who moved east to capitalize on the large audience for their style of music.

Turning south to Zimbabwe and South Africa, we see a more pronounced jazz influence (from the U.S. via London) and, more recently soul and rock influences. The *SOWETO* compilation on the Rough Trade label offers a good sampling of the "sax-jive" jazz-rock fusion in South Africa, while the just released *VIVA ZIMBABWE* compilation on Earthworks samples recent examples of the captivating fusion of styles in

Zimbabwe. Both records feature music with a harder, sharper edge than the lyrical, sensual sound of Francophone Africa. The struggle for majority rule seems to have lent the music extra bite, not surprisingly South Africa, as well as a thriving pop music scene that blends local folk styles with soul music. Miriam Makeba and Letta Mbulu are two of the most famous singers in this style.

Heading north again, we come inevitably to Nigeria. Easily the most populous of African nations, it is also one of the most diverse with radically different tribal groups comprising various areas. The Muslim dominated north produces Arab style music. The dominant Yoruba tribe of western Nigeria is responsible for the increasing popular Juju music as well as the "Afrobeat" of the every controversial Fela Ransome Kuti. Fela, along with Manu

D'Baro of Cameroon, was one of the early popularizers of African music abroad, playing in London and N.Y. in the early 70's with players like Ginger Baker. Juju developed from the traditional Yoruba folk music dominated by the "talking drum" ensembles into the most subtle and complex of African musics with the addition of electric

guitars, and then Hawaiian style steel guitar (Yorubas have a passion for American country music by artists like Jim Reeves) and synthesizers.

The loss of eastern Nigeria produce the lighthearted, calypso inflected Highlife music that was borrowed and adapted from the earlier version in Ghana. Horns and guitars dominate, as in the Francophone music, but here the reference points are Trinidad, Jamaica, and the United States. Prince Nico Mbarga (who has two LPs on Rounder Records) and the Ibenga Super Stars are among the most popular artists of this style in Nigeria, while Ghanaian groups like the African Brothers Band and Atabora Manu present a slightly different version of Highlife.

This overview of modern, urban based African music just skims the surface of the overwhelming range of styles now thriving on this continent. Acoustic stringed instruments of all types, many marimba variations and all manner of drums are prevalent in the equally diverse realm of folk music that still figures prominently in much of Africa. What characterizes nearly all of these musics is the expression of celebration and joy at the sheer wonder of existence, a feeling and attitude that is hard to resist. Cynics beware.

1. King Sunny Ade - *SYNCHRO SYSTEM* - Nigeria
2. Chief Commander Ebenezer Obey - *EYIYATO* - Nigeria
3. Bebe Manga - *AMI* - Cameroon
4. Franco - *VOL. I* - Zaire
5. Prince Nico Mbarga - *SWEET MOTHER* - Nigeria
6. Tshala Muana - *AMINA* - Zaire
7. Pamela Mounk's - *Congo*
8. Prince Thony Adex - *JUJU FUNK EXPLOSION* - Nigeria
9. Afro National - *TROPICAL FUNK MUSIC* - Sierra Leone
10. Tabu Ley Rochereau - *VOL. 5* - Zaire
11. *SOUND D'AFRIQUE II* - Francophone countries
12. King Sunny Ade - *JUJU MUSIC* - Nigeria
13. *VIVA ZIMBABWE* - Zimbabwe
14. *SOWETO* - South Africa
15. Fela Ransome Kuti - *VOL. 1 & 2* - Nigeria
16. Lolo Lolita & Tchico - *JEANOT* - Ivory Coast
17. *NAIROBI SOUND* - Kenya
18. Orchestra Jazirs - *LOVE* - U.K.
19. *ZULU JIVE* - South Africa
20. Orchestra Zib Hombers - *WICKED BROTHER* - Nigeria
21. Atakora Manu - *PALM WINE* - Ghana
22. *IKANGA SUPER STARS* - Nigeria
23. The Four Brothers - *MOBOROBOTO* - Zimbabwe
24. Miriam Makeba - *CLIP-SONG* - South Africa
25. *AFRICA DANCES* - various

So You Wanna Be A Rock'n'Roll Star?

Diamonds in the rough. Cheap rhinestones polished to a smooth edge. Jagged cut glass. An analogy we might use to describe a good number of bands that participated in last year's CITR HOT AIR SHOW in UBC's Pit Pub. Actually the HOT AIR SHOW competition is open to any acts of any nature (except where prohibited by law and good taste) although in recent years musical acts have predominated. What makes the HOT AIR SHOW unique is its unpredictability. One never knows from week to week whether Monday night at the Pit will be an evening of orthodox musical entertainment, an onslaught of aural destruction, or a travesty of comic diversion, spontaneous or contrived. Examples in-



French kick lessons available from Gus of the Actionnuts.

clude the appearance of the inimitable Egghead in full eggshell regalia or perhaps the most infamous incident of last year's competition, a fist fight between a judge and a contestant on the night of the finals. All rather spectacular.

Over forty bands participated in last year's HOT AIR SHOW, vying for prizes that included recording studio time and cash. Emerging victorious from a host of bands, widely divergent in style, personality, and musical competence, were four lads with a penchant for "Greco-Indo-African Heavy Metal;" none other than those purveyors of piggyback rock, **The Actionnuts**. Winning the HOT AIR SHOW afforded the Actionnuts the opportunity to enter the studio and immortalize some of their finest moments on tape, opening the way for a possible release of an EP. Yet perhaps the best thing about the HOT AIR SHOW is that it gives what are often otherwise

strictly garage bands the opportunity to play in front of an audience and get the feel of performing live without the hassle or cost of arranging their own gigs. Those interested in participating in this year's HOT AIR SHOW competition should contact Vijay or Roxanne at CITR, 228-3017. All contestants receive prizes and the winners of each week's show advance to the next round, culminating in the HOT AIR SHOW finals in late March. If you don't feel inclined to participate as a contestant, we encourage you to visit the Pit Pub on Monday nights. Come early and come often because each Monday night holds the potential for surprise, pleasure or unpleasant. We never know what to expect ourselves. There's no cover for HOT AIR SHOW Mondays at the Pit, so what have you got to lose? It all starts September 19. Only time will tell what "it" actually is.

--Steve Robertson

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ELVIS COSTELLO Imperial Bedroom (CBS)



Since his first release of 1977 **Elvis Costello** has released NINE albums containing over 130 songs. Over that time **Costello's** songwriting and image have changed and improved considerably. He is now more relaxed, less vitriolic, and his live shows reflect that fact. With his ninth, **PUNCH THE CLOCK**, **Costello** finally appears to have reconciled this more relaxed attitude with the need to remain tough and honest while producing accessible popular music.

The sound of **PUNCH THE CLOCK** is bright and more obviously lively thanks to the production of **Clive Langer** and **Alan Winstanley**. The recent success of **Madness** and **Deoxy's Midnight Runners** is due, in no small part, to the influence of this production duo. The same is possible here. The sound is clean, with the bass and horns getting a prominent place in the mix. The sound is also less dense

than that of the previous **IMPERIAL BEDROOM**.

In spite of the more obvious nature of this l.p., the songs nevertheless remain as challenging as those on **IMPERIAL BEDROOM**. Melodically they are fabulous, reflecting a spiritual if not actual tribute to Soul and Stax. Lyrically **Costello** continues, with this l.p., to reign as the best traditional songwriter of the post-77 period. Every song tells a captivating story and even the catch *Everyday I Write The Book* takes an old theme and reworks it in an engaging and witty fashion. **Costello** stands almost alone in understanding the value of language and he successfully attacks that difficult process of using the few words of a 3 minute popular song to say something that rises above the mundane. And you can sing the chorus too!

Moreover, **PUNCH THE CLOCK** contains two of the year's best songs. Both are comments (with anger) on the state of society *Shipbuilding* deals with the dilemma of the poor and unemployed in choosing the economic benefits of war (the Falklands) while hiding from the death to follow and rejecting their antipathy toward violence. *Pills and Soap* takes a broader look at the strange hypocrisy's of Thatcher's Britain. Both are odd songs on the l.p. **Ship-**

building is somewhat less melancholy than the **Robt. Wyatt** hit version (in the U.K.) but is equally as touching and features the plaintive trumpet of **Chet Baker**.

The rest of **PUNCH THE CLOCK** is more obviously "punchy" (if you will). The **TKO** horns, the backing vocals of **Afrodiziac** and the mixing of **Langer/Winstanley** give the l.p. a bounce and warmth lacking on **IMPERIAL BEDROOM**. The songs talk about politics, sex, love and families encouraging action while always keeping a sense of humour close at hand. I only wish I could include a lyric sheet to show you that standouts such as *The Element Within Her*, *The Greatest Thing*, and *The World and His Wife* are as good as I say.

Elvis Costello's PUNCH THE CLOCK. Classic popular music equalling the high standards of **IMPERIAL BEDROOM** but infinitely more accessible. Thirteen beautifully written played and produced songs that reassert **Costello's** pre-eminence amid the dross that passes for popular music today. Get it.

Within weeks they'll be re-opening the shipyards
And notifying the next of kin
Once again
It's all we're skilled in

We will be shipbuilding
WITH ALL THE WILL IN
THE WORLD

DIVING FOR DEAR LIFE
WHEN WE COULD BE
DIVING FOR PEARLS

No. 1

BIG COUNTRY The Crossing (Polygram)

Big Country has been around only since last November. Since then, they've played on the very last **Jam** tour, released three exceptionally good singles (two of which made it into the upper portions of the U.K. charts) and most recently have released an album. Fronted by **Stuart Adamson** (ex-**Skids** guitarist and songwriter) it is hardly surprising that **Big Country** sound so much like **Skids II**. Their album **THE CROSSING**, is comparatively disappointing in light of their earlier releases. As a whole **THE CROSSING** has a very smooth sound; not as dense as the **Skids** but still carrying considerable momentum. Unfortunately, **Adamson's** guitar work is mixed behind slick harmonies and his guitar sound misses the bite that can be found on any earlier records of both **Skids** and **Big Country**. Instead, there is a slower, more layered approach on this album. All the singles have been redone for the LP, but only in a **Big Country** sounds better than the original version. The other



seven songs come as a let-down - rather as if the band was rushed into the studio with not enough material. The new songs sound somewhere in between the **Skids' ABSOLUTE GAME** and **U2's OCTOBER**. The most notable tracks include *Porrohman*, *Storm*, and *1000 Stars*, as well as the redone versions of *Harvest Home*, *Fields of Fire*, and *In a Big Country*. Some of the other songs sound uninspired and wandering. By the time this review goes to print (three weeks from now) the album will be out domestically on Polydor along with a 12" single with *Fields* on one side and *Big Country* on the other.

Gord Badanic

RECORDS



1869 West 4th Avenue
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Report: Albums

ARTIST	ALBUM	DISTRIBUTOR
1 BAUHAUS	Burning from the Inside	POLYGRAM
2 KING SUNNY ADE'	Synchro-System	WEA
3 ELVIS COSTELLO	Punch the Clock	CBS
4 SURPLUS STOCK	Dance Ersatz	ROUGH TRADE (BRD)
5 MALCOLM McLAREN	Duck Rock	POLYGRAM
6 VIOLENT FEMMES	Violent Femmes	WEA
7 PETE SHELLEY	XL1	POLYGRAM
8 AZTEC CAMERA	High Land, Hard Rain	WEA
9 TALKING HEADS	Speaking in Tongues	WEA
10 MOFUNGO	Out of Line	ZOAR (US)
11 YELLO	You Gotta Say Yes	WEA
12 ALAN VEGA	Saturn Strip	WEA
13 KILLING JOKE	Fire Dances	PASSPORT
14 HOWARD DEVOTO	Jerky Versions of the Dream	VIRGIN (UK)
15 JULUKA	Scatterlings	WEA
16 EYELESS IN GAZA	Rust Red September	CHERRY RED (UK)
17 TRUE WEST	True West	B.O.Y.D. (US)
18 FLESHEATERS	A Hard Road to Follow	UPSETTER (US)
19 TOM TOM CLUB	Close to the Bone	WEA
20 THE GO-BETWEENS	Before Hollywood	ROUGH TRADE (UK)
21 SUBHUMANS	No Wishes, No Prayers	SST (US)
22 BIG COUNTRY	The Crossing	PHONOGRAM (UK)
23 THE CURE	The Walk EP	WEA
24 DEATH CULT	Death Cult EP	SITUATION 2 (UK)
25 HUNTERS & COLLECTORS	Hunters & Collectors	VIRGIN (UK)
26 R.E.M.	Murmur	A&M
27 CABARET VOLTAIRE	The Crackdown	SOME BIZARRE (UK)
28 DAVID THOMAS & THE PEDESTRIANS	Variations on a Theme	ROUGH TRADE (US)
29 THE WILL	Causa Sui	INCENDIARY
30 DURUTTI COLUMN	Another Setting	FACTORY (UK)
31 YELLOWMAN	Zunguzungu!	GREENSLEEVES (UK)
32 GRAHAM PARKER	The Real Macaw	POLYGRAM
33 VARIOUS	Tidal Wave	UNICORN (US)
34 X-MAL DEUTSCHLAND	Fetisch	4AD (UK)
35 KAS PRODUCT	By Pass	RCA (UK)
36 SHADOW MINSTRELS	Great Expectations	PTERODACTYL (US)
37 RENT BOYS	Sausal for Joy	RBI
38 DENNIS BROWN	The Prophet Rides Again	A&M
39 MONSOON	The Third Eye	PHONOGRAM (UK)
40 THE ALARM	The Alarm	IRS (US)

Verdict

ALAN VEGA

Saturn Strip (WEA)



At first glance, the cover of **Alan Vega's** first domestic release, with its leather clad man against a lurid background of dayglow pink, purple and chartreuse will likely create a negative reaction in the tasteful record buyer. The producer of the album, **Ric Ocasek**, might force the same reaction in the buyer's mind. However, first impressions in this case are not accurate. This is not a bad album, and it is quite accessible to the average listener who has never heard any of **Alan Vega's** previous work. **Vega** is a vocalist in his mid-thirties, who was one half of the pioneering electronic band, **Suicide**. He has put out two previous solo albums,

ALAN VEGA, and **COLLISION DRIVE**, which were both critically acclaimed.

This album relies heavily on keyboards, (mostly synths), as well as some power chords liberally supplied by **Mark Kuch** and **Ocasek**. Overall, the songs are varied, and uneven in quality, with some songs that must be regarded as filler because of arcane lyrics, and repetitive music, such as **Kid Congo** and **Je T'Adore**. **Saturn Drive** is just that: a driving electronic number which is reminiscent of **Suicide's** **Ghastly**. **Video Babe** is a pop number similar to those mid-sixties classics like **96 Tears**, and is very similar to **Jukebox Babe** on his first solo album. **Wipeout Beat** contains some of **Vega's** patented **Stoned** in the middle of the desert seeing religious visions imagery which he used so well on his last album, **Every 1's A Winner** is the old **Hot Chocolate** disco fave which **Vega** twists towards his own purposes of exposing the virtues of mankind, and he does this quite effectively.

The rest of the album bears

something of a resemblance to the **Cars' Panorama** but has better lyrics. No doubt **Mr. Ocasek** has something to do with this. Gone are the extended dirges like **Frankie Teardrop** or **Viet Vet**, and lyrics dealing with great amounts of death and violence, as well as any truly blood-curdling screams. This is too bad, but as this is an album destined for commercial airplay, the aforementioned items might upset far too many people, and were thus left out.

Vocally, **Vega** is in good form, with a rockabilly style tempered by **Iggy Popisms**, and a good deal of power. Although this album is not as good as his previous work, it retains the early rock and roll feel in otherwise incongruous songs. In summary, an alright album, but **ALAN VEGA, COLLISION DRIVE** and any **Suicide** albums are better.

--Rob Simms

BAUHAUS

Burning From the Inside (Polygram)

Attention **Bauhaus** haters; prepare to test your resolve! Put aside your biases just long enough to hear **BURNING FROM THE INSIDE**, the group's latest endeavour. And for those of you who are still sitting on the fence, this album just might make you a **Bauhaus** convert.

True, **Bauhaus** critics have a point. At times throughout their nearly four-year recording career, their music and persona have been burdened by self-consciousness and self-indulgence, their wit dimmed by seriousness. Yet, with the release of **BURNING FROM THE INSIDE**, they've managed to shrug off their dark mantle. The result is an album full of light and warmth. Overall, the sound is not so layered as the previous **THE SKY'S GONE OUT**, and in that sense, this album marks a return to the more elemental approach of their first album in **THE FLAT FIELD**. The simplified, relaxed approach is carried through even to their inner sleeve, with lyrics scribbled in pen or pencil on crumpled looseleaf or whatever scrap paper was handy - clearly a deliberate effort to move away from the stylized approach of the past, while alluding to their collective schizophrenia.

She's In Parties opens the album, with the sinuous voice



of **Peter Murphy** and still more sinuous guitar of **Daniel Ash** winding around each other seductively. The song melts into a hypnotic dub that ends far too soon. **King Volecano** spotlights sparkling piano notes floating up one side of the scale and tumbling down the other, anchored at points by chanting voices and the thud of a single drum. Throughout the LP an acoustic sound pervades and provides many of the highlights. In fact, the only two songs that don't seem to work, **Antonin Artaud** and **Honeymoon Crawl** sound like artifacts from the last decade, relying to their detriment on sheer force and repetition.

It is clear that **Bauhaus'** intention, among others, is to court those who have been sitting on the fence. They have certainly begun to outgrow the standard criticisms.

--Robin Razzell

CITRReport: Singles

ARTIST	SINGLE	LABEL
1 THE FALL	The Man Whose Head Expanded	ROUGH TRADE (UK)
2 A CAST OF THOUSANDS	On the Q.T./In For the Kill	**DEMO TAPE**
3 XTC	Wonderland	VIRGIN (UK)
4 HOWARD DEVOTO	Rainy Season	ALBION (UK)
5 3 TEENS KILL 4	Tell me something Good	POINT Blank (US)
6 SHRIEKBACK	Working On The Ground	Y (UK)
7 J. WALTER NEGRO & NICKY TESCO	Cost Of Living	ALBION (UK)
8 CAPTAIN SENSIBLE	Stop The World	A&M (UK)
9 ECHO & THE BUNNYMEN	Never Stop	KOROVA (UK)
10 ROBYN HITCHCOCK	Kingdom Of Love	ALBION (UK)
11 THE CREATURES	Right Now	WONDERLAND (UK)
12 CULTURE SHOCK	Forever & Ever	BIG DUMMY
13 BEAST	Love In A Dying World	AMBUSIAS (US)
14 KEVIN ZED	Roulette/U.R.	**DEMO TAPE**
15 MELODY PIMPS	(You) Freak Me Out	DEMO TAPE**
16 KRAFTWERK	Tour De Fance	EMI (UK)
17 X	Breathless	ELEKTRA (US)
18 STYLE COUNCIL	Long Hot Summer	POLYDOR (UK)
19 CHRIS & COSEY	October (A Love Song)	ROUGH TRADE (UK)
20 CABARET VOLTAIRE	Crackdown	SOME BIZZARE (UK)
21 ELVIS COSTELLO	Everyday I Write The Book	CBS
22 PORT SAID	Moonsong/Rites Of Passage	AEON (US)
23 BIG COUNTRY	In A Big Country	POLYGRAM
24 MONOCHROME SET	The Jet Set Junta	CHERRY RED (UK)
25 FARMER'S BOYS	For You	EMI (UK)
26 DOA	Burn It Down	SUDDEN DEATH
27 YAZOO	State Farm	SIRE
28 ICICLE WORKS	Birds Fly	SITUATION 2 (UK)
29 FELT	Penelope Tree	CHERRY RED (UK)
30 THE GLOVE	Like An Animal	WONDERLAND (UK)
31 COOK DA BOOKS	Low Profile	KITESTREET (UK)
32 MANIC HEAVEN	Ultraviolet	**DEMO TAPE**
33 UB 40	Red Red Wine	DEP INT'L (UK)
34 LORDS OF THE NEW CHURCH	Live For Today	IRS
35 ANIMAL SLAVES	Eye Of The Hurricane	**DEMO TAPE**
36 MILKSHAKES	Red Monkey	WALL CITY (BRD)
37 ORANGE JUICE	Flesh Of My Flesh	POLYDOR (UK)
38 COCTEAU TWINS	Peppermint Pig	4AD (UK)
39 TUXEDOMON	The Cage	CREPUSCULES (BLG)
40 FLESHTONES	Right Side Of A Good Thing	IRS (UK)



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DIGICON 83: Screens to Replace the Canvas?

The International Conference on the Digital Arts, DIGICON '83, held at the Robson Square Media Center August 15th through the 17th, must surely go down as being the first major reference point in the rapidly emerging world of computer art. An ambitious project from the start, DIGICON's purpose was, "to bring together visual and performing artists, musicians, sculptors, photographers, video artists, educators, computer users, and all those concerned with cultural change, to collaborate and explore new media and establish new relationships." At that end DIGICON was an unparalleled success. It succeeded in bringing such a diverse array of people together that it is hard to conceive of any other circumstance under which so much information on the subject of computer art could be exchanged. True, with such an event there are always shortcomings, but all things considered DIGICON did prove, to me at least, that the computer is GOING TO BE a force to be reckoned with when it comes to new art forms. I say GOING TO BE because there tended to be too much emphasis on hardware and technique rather than its applications to art.

There were scores of displays set up to showcase manufacturers latest lines of synthesizers, computers, processors and gadgetry, and an equal number of "hands on" set ups and playbacks. Unfortunately, for a person with no prior knowledge of such equipment, these tended to be rather uninspiring, for all one could do in such a case was to extract any number of blips and bleeps without really knowing the processes involved in the creation of a given sound. The prime focus of attention of the manufacturers forum and of the worlds first "Teleconcert," held at the QE Playhouse as part of DIGICON, was the Fairlight computer, a rather intimidating piece of machinery that gives the operator access to any sound found in the natural world, can replace an entire orchestra, can process and perform a piece of music written in seemingly impos-

sible configurations, and all one needs is a Ph.D. in computer programming. The real value of the Fairlight seems to me to be its capacity to change the face of music composition and the possibilities now open to us with its many avenues of sound synthesis and treatment. Another important aspect of such high technology lies in the promise of future relationships between the computer and acoustic instruments as well as the human voice. Unfortunately these topics were poorly addressed during the course of the conference but it was recognized that, in the words of Jean Piche, one of Canada's major exponents of Fairlight technology: "In terms of using the computer as a new creative tool and a new way of doing things the possibilities are endless." A Fairlight computer is yours, for about 28,000 dollars.

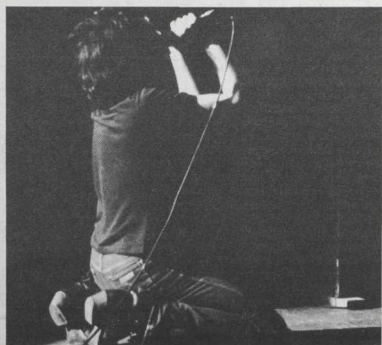
As for the series of lectures, the range of speakers included commercial videographics experts of the kind behind Tron, Star Trek, and some of those flashy computer animated TV ads, to Barry Truax, one of Canada's longest standing and foremost practitioners of experimental computer composition. The lecture topics ranged from rather technical matters (for those of us uninitiated) such as the use of computer software in music composition to the relatively accessible topic and perhaps the most important of all: "When is it art and what is technology doing to it?" Although I'll admit that you have to "have your chops together" just to consider using the computer in the process of artistic expression, absolutely anybody can develop his or her own opinion as to the validity of computer art.

David Em, Joan Truckenbrod, and Dr. Herbert Brun addressed a full house on this most pertinent subject and put their message across in no uncertain terms. The reason the public has the wrong attitude towards computer art is that we are constantly bombarded with computer generated images that are created by engineers and thus have an air of clinical sterility and precision that, although superficially impressive, is de-

void of the essence of art, the human element, the dimension of imperfection and spontaneity. Joan Truckenbrod, of the University of Northern Illinois, has used the aid of the computer to create some visually stunning tapestries, ceramic tiles, and wall hangings. She maintains that there is indeed enough of an element of chance and spontaneity, inherent in present computer design imperfections, to allow the artist a challenging degree of uncertainty in the outcome of his or her work. This certainly stands against the popular notion that an artist must have his or her "hand in the clay," as she says. David Em is probably best known to the public via his appearance on NOVA's "Artists in the Lab" special. His emphasis was on the "De-mythification and de-spiritualization" of computer technology. He says that too many people are put off by what they perceive as an overly complex, inaccessible technology that, in reality, is very easy to adapt to. After seeing his work, which appeared on the DIGICON posters and in the Robson Square gallery, and hearing him say that he had had no previous experience with computers, I now feel that there is good cause for those of us who don't know an envelope from an algorithm to take heart. Dr. Brun, though not clearly addressing the question of "When is it Art?" gave us some food for thought with his rather grating piece of computer generated music called "I told you so." It involved the individual's perception of what is, or is not, aesthetically pleasing. He believes that if you don't like a piece of music or work of art, you don't say, "I don't like it" or "It's garbage" but rather, "I do not like myself in the presence of that work." Hmhmhm.....

DIGICON was certainly a very necessary and fruitful event. Although a lot of questions remain unanswered, at least we know where we stand and enough people were able to get together and exchange ideas to make it that much more worthwhile. Hopefully, future "DIGICONS" will lead us on and help this new technology to define its place in the world of modern art.

--Mark Mushet



What is this man doing? Deep-throating a microphone?..no, nothing quite as lewd as that but almost as crude. But only Phil Smith knows for sure. Come and see him fronting Corsage with guests the Modernettes detonating the SUB Ballroom, Saturday, September 10 at 8 p.m. Tickets only \$6. Another CTR presentation, -who else would take the risk?

Monday to Friday

NEWS DIET

A healthy ingestion of news, sports, and weather five times each day.

Wakeup Report (8 a.m.)
Morning Newsbreak (10 a.m.)
Lunch Report (1 p.m.)
Afternoon Newsbreak (3:30 p.m.)
Afternoon Sportsbreak (4:30 p.m.)
Dinner Report (6 p.m.)

SPORTS (8 p.m., 10 p.m., 1 p.m., 4:30 p.m., 6 p.m.)

As well as regular sportscasts CTR features live play-by-play broadcasts of Thunderbird football, hockey and basketball games. **Birds Eye View**, UBC Sports special will now include Thunderbird Profiles.

GENERIC REVIEW (8:35 a.m., 5:35 p.m.)

An analysis of various forms of entertainment in Vancouver.

INSIGHT (6:13 p.m.)

A CTR editorial on any and every contemporary issue. Heard nightly after the Dinner Report.

AT UBC (7:30 a.m., 11:50 a.m., 4 p.m., 6:40 p.m.)

A UBC calendar of events heard four times daily.

HIGH PROFILE (8 p.m.)

An hour focus on musicians and bands which have surfaced and, at many times, stayed on the CTR Playlist past, present, and maybe even future. (See box for nightly features.)

FINAL VINYL (11 p.m.)

Each night one complete album is featured. (See box for nightly features.)

Saturday

THE FOLK SHOW (10 a.m. - 12 p.m.)

Mostly traditional folk music.

CITR PLAYLIST SHOW (3 p.m. - 6 p.m.)

Countdown of selected music from CTR's weekly album and singles playlist.

SATURDAY MAGAZINE (6 p.m. - 6:30 p.m.)

News, sports, a summary of the week's Generic Reviews, and surprise features.

Sunday

MUSIC OF OUR TIME (8:30 a.m. - 12:15 p.m.)

Classical 20th century music.

4 September - **Composer Anton Webern - program of complete works to celebrate centenary of his birth**

11 September - **Composer Edgar Varese - complete works, centenary program**

18 September - **George and Ira Gershwin's porgy and Bess**

25 September - **Bertram Turetzky Concert Preview: Bartok plays Bartok**

SUNDAY BRUNCH (12:15 p.m. - 12:45 p.m.)

Showcase of literary works in poetry and prose.

ROCKERS SHOW (12:45 p.m. - 3 p.m.)

Reggae music from Jamaica and other areas.

RABBLE WITHOUT A PAUSE (3 p.m. - 6 p.m.)

Unusual, unpredictable, and unconventional describe this music show mixed with theoretical and practical banter.

SUNDAY MAGAZINE (6 p.m. - 6:20 p.m.)

Wrap up of the weekend's news and sports as well as a Generic Review.

FAST FORWARD (9:30 p.m. - 1 a.m.)

CTR's music alternative to our regular music programming.

Monday

THE JAZZ SHOW (9:30 p.m. - 1 a.m.)

An eclectic mix of musical jazz forms.

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Program Features

HIGH PROFILE 8:00 p.m.

Thurs 1 Killing Joke
Fri 2 New Age Steppers
Sat 3 James Brown

Mon 5 Television
Tues 6 Tom Robinson
Wed 7 Bill Nelson
Thurs 8 Shriekback
Fri 9 Tom Tom Club
Sat 10 Punk Poets #1: John Cooper Clarke

Mon 12 Robert Gordon
Tues 13 The The
Wed 14 The MO DA MU Label
Thurs 15 Kraftwerk
Fri 16 Fun Boy Three
Sat 17 Punk Poets #2: Patrik Fitzgerald

Mon 19 Material
Tues 20 Cramps
Wed 21 Sham 69
Thurs 22 Mekons
Fri 23 The English Beat
Sat 24 Punk Poets #3: Attilla the Stockbroker

Mon 26 Special AKA
Tues 27 Theme: Bands with Bald People
Wed 28 Yello
Thurs 29 Was (Not Was)
Fri 30 UB 40

October Sat 1 Punk Poets #4: Various

FINAL VINYL 11:00 p.m.

NEGLECTED ALBUMS FOR THE MONTH OF SEPTEMBER
September 4 Cluster & Eno: *Cluster & Eno*
September 11 Kerry Leimer: *Land of Look Behind*
September 18 Von Zamia: *Zamlaranamma*
September 25 Embryo: *La Blawa Sparozzi*

CLASSIC ALBUMS FOR THE MONTH OF SEPTEMBER

September 2 UB 40: *Signing Off*
September 9 Specials: *Specials*
September 16 Talking Heads: *More Songs About Buildings & Food*
September 23 Various Artists: *Fast Product Sampler*
September 30 Echo & The Bunnymen: *Crocodiles*

PUBLIC AFFAIRS 9:00 a.m.

MONDAYS ... AMNESTY ACTION

A community access program providing a forum for human rights issues of concern to Amnesty International.

12 Sept. - The Amnesty International Technique of Releasing Prisoners of Conscience
19 Sept. - The Death Penalty
26 Sept. - Human Rights Violations Against Children

Tuesdays ... UBC ON TAP

6 Sept. - Canada/USA: *Speakout on Life with Uncle* - highlights of a forum held at UBC in June.
13 Sept. - Meet the Pres. with new UBC president George Pedersen.
20 Sept. - Life with Brian: *Stornoway or Sussex Drive?* with UBC political science professor Don Blake.
27 Sept. - Asking for Sex - a discussion at the Learned Societies symposium held at UBC in May.

Wednesdays ... SPEAKER'S CHOICE

7 Sept. - The Future of National Broadcasting with CBC president Pierre Juneau.
14 Sept. - Newspaper Publishing: *Truth or Profits* with Gerald Haslam, publisher of The Province.
21 Sept. - Human Rights and Fundamental Freedoms with B.C. Justice Thomas Berger.
28 Sept. - Urban Revolutions: *Past and Present* with UBC history professor Christopher Friedrichs.

Thursdays ... COUNTER FORCE

8 Sept. - Strategies for Stopping the Arms Race
15 Sept. - Nuclear Nightmare: *The Reality of Being Hit by The Bomb* with Dr. Helen Caldicott, head of Physicians for Social Responsibility, who gave an emotional talk at UBC in July.
22 Sept. - Violence vs. Non-Violence in a Liberation Struggle
29 Sept. - The Myth of Scarcity: *Toward a Just Economic Order*

Fridays ... DATELINE INTERNATIONAL

9 Sept. - The Nature of China's Military Modernization with SFU president William Saywell.
16 Sept. - Poland According to Wiatr - in conversation with controversial Polish professor Jerzy Wiatr, who taught political science at UBC this summer.
23 Sept. - Sino-Soviet Relations Today
30 Sept. - The Prospects of Japanese Military and Security Policies

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am		AMNESTY ACTION	UBC ON TAP	SPEAKER'S CHOICE	DATELINE INTERNATIONAL		
9 am	MUSIC OF OUR TIME						
10 am	THE MONTY PYTHON MOVIE						
11 am	MUSIC OF OUR TIME						
Noon	SUNDAY BRUNCH						
1 pm	THE REGGAE SHOW						
2 pm							
3 pm							
4 pm	RABBIT WITHOUT A PAUSE						
5 pm							
6 pm	SUNDAY MAGAZINE						SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD	JAZZ CONTO					
1 am							
2 am							
3 am							
4 am							

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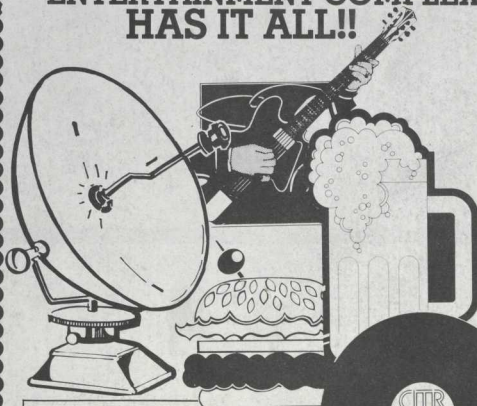
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